

• No. 117 • May 15 • \$2.50 (\$3.75 in Canada)

# AMAZING HEROES



# grim JACK

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THE LEGEND CONTINUES.  
EVERY MONTH.

by JOHN OSTRANDER  
AND TOM MANDRAKE

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NORTH, VIRGINIA 22062

ART: © 1987 Jane Fancher

When Kings ruled Hyman  
Came strangers riding there,  
And there were dark and one was gold,  
And one like fast was fast,  
And one was the end, fast as fast,  
And named who gave him over  
Those men are fast and nobles are men,  
And the winner drawing soon.

STARBLAZE presents  
GRAPHICS

## Gate of IVREL CLAIMING RITES

The first volume in a new adaptation  
Illustrated by Jane Fancher  
from the novel by C. J. Cherry

**TODAY IS THE  
FIRST DAY OF THE  
REST OF HIS LIFE**

**A DAY HE SHOULD  
HAVE STAYED HOME**



# GREEN ARROW

THE LONGBOW HUNTERS

WRITTEN & ILLUSTRATED BY MIKE GRELL WITH LURENE HAINES  
PAINTED BY JULIA LACQUEMENT

A 5 BOOK PRESTIGE FORMAT SERIES. COMING IN MAY.



No. 117 **AMAZING HEROES** May 15

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**The San Francisco Bay Area Regional  
Science Fiction & Fantasy Convention**

May 22, 23, 24, 25, 1987  
Red Lion Inn, San Jose

**Barry Longyear**

Writer Guest of Honor

Michael Kaluta

Artist Guest of Honor

**Mike Glycer**

### Fan Guest of Honor

Marta Randall

Toaster



First Time Available Anywhere! Blackthorn Publications will present its Timeline color comic at BayCon '87. These will not be seen anywhere else before June.

### Featuring

- Basil Amaro ■ Mark Bode ■ L. Lois Buhalis ■ Joe Chiodo ■  
■ Chris Claremont ■ Lela Dowling ■ Rudi Franke ■  
■ Alan Gordon ■ James Hudnell ■ Ken Macklin ■  
■ Michael McLaughlin ■ Tom Orzechowski ■ Julius Schwartz ■  
■ Steve Swanson ■ Gary Winnick ■ and many more! ■

An advance membership entitles you to attend all events for all four days of RayCon. The cost is just \$25 until April 30, 1987 and \$35 thereafter (and at the door). Single day memberships may be purchased at the door only for \$15. For even more information, write to: RayCon '87, P.O. Box 70262, San Jose, CA 94086, or call the RayCon hotline at (408) 448-5141.

## NEWSLINE

### Comico announces Ellison album

Comcast will be releasing a collection of RDM SILENCE adaptations of HARLAN ELLISON stories in a full-color graphic album format. A definitive canon of RDM SCHNECK announced in March, *Totled Night and the Enemy*, the 80-page collection will consist of Serway's graphic adaptations of five stories. Three were previously

**Eligible member details**



**Bob Burden released in Robot Comics: 3 more from Renegade**

**Relax Comics #1** is a new one-shot written and drawn by JOHN WILKINS, featuring a single story, "Relax Man," in which robots swing and hop, among other things. *Reviewed by Dave Karger*

remains in print, it is part of Borden's new "Dressman (Dressman Zone)" series, each issue of which will have a different title and be numbered 00. The original *Flaming Career* #1 published by Borden's Kilburn Barrios Press is now retroactively being considered as the first "000" issue, and should therefore technically be considered as *Flam-*

Asked to explain why "Discontinuity Counts," Shelden explained: "The whole concept of discontinuity is that, out of a discontinuous network is born a network. Out of chaos there is

The five stories, all written by Ellison in the late '30s, take place in the same universe and chronicle details of a protest twice war with an

742) Shway has managed miraculously to succeed even his breathtaking level of best efforts," says Edison, "and I am so happy as an Odeon/Eaton as a business owner with the stock."

**INTERVIEW ON QUEST: BILL**  
SIEBENWITZ has penned the  
cover for *Johnny Quest #1*, which  
tells a story focusing onhardt  
"Dog Days." JIM CLAYTON and  
JOCK BLUNDY are handling

always, as shown by WILLIAMS.  
WILLIAMS J. 1964.

where  $\gamma$  is the growth rate and  $\rho$  is the discount rate.

**LOVE AND FRIENDS:** Ronsgate presents two new titles in May and one in June.

Beginning in May, *Lower Funnies* (drawn by JACQUES BEUVE) are written by DAVID BARON, BEN SALBA, and MARK SPAINBLUM. Features contemporary love life (as friends) also in May, revolves around two tubs, Will and Miles, and an alien who befriended them—

June 1993 the premiere of the annual *Essexville Romance*, edited by TRINA ROBBINS, which will include work by AL WILLIAMSON, MARY WILSHIRE, STEVE LEEALONIA, CYNTHIA MARTIN, BOB REICHERT, and others. ♦

### New artist team on *Broadstar*

After writing and drawing *Breakfast* for most of its 10 issues, JIM KIRKLIN is passing the torch along to LUKE MURPHY, NELL, and WAL MAYER, with art by the coverers, most of the



with writer Kurler's jolting *Vlad* Dandane in 1996 and having her wake up to "a world in which everything has changed," first giving a new promise and feel to the

Starton will continue to write the script, and will be directing the series as well.

**MORE DETAILS:** First, updating Dynamic Jot and Whinger to Debian format isn't Debian-cover price \$4.75 with the June issue—respectively, \$12 and \$9. Dynamic Jot will also be available in full-length stories.

Also featured is Psychobabe STENES (Phipps) GRANT and BOB PHEPP's new strain above a strain with latent psychobabble powers. This one debuts in July.

**TWENTY QUESTIONS**—Terry O'Quinn's *Ninja* *Twelve Book* (The 120th issue) costs \$14 of the original \$20. The 128-page book contains pages of which are now, by KEVIN EASTMAN and PETER LAIRD with the 19 93 and steps (each) here.

**CANFREN ON FLAG:** NOW AND CHATWIN returns with the 10 American *Flag* to plot a three-part story in #87-89. **MIDNIGHT** (R) **BASED:** NEWELL will script. **PAUL SMITH** will draw the first two of the three issues, and **MARK WOODLORD** the third one, as we go to #90, for which Chatwin will provide a full script.

[illegible]





## DC COMICS

## ACTION COMICS #351

The crossover featuring Superman and Batman  
Story: John Byrne  
Art: Mike Sekely  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## ADVENTURES OF SUPERMAN #131

Superman's latest foe might be the one he's never seen before  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## ROOSTER GOLF #18

The Rooster Golf and Rooster Golf Club's over-the-hill members put their golfing skills to the test  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## CAPTAIN ATOM #1

Captain Atom leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## CENTURIONS #2

The Centurions are moved to a new location, and the team must face their new headquarters  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## DETECTIVE #27

Detective Tim Tote continues his search for the truth of the woman he loves  
Story: Mike Sekely  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50



## DR. FATE #2

Dr. Fate leads the team Dr. Fate leads the team Dr. Fate leads the team  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## GREEN LANTERN CORPS #215

The Green Lantern Corps and the Green Lantern Corps  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## NEPTUNE #12

The Neptunes are plunged into a murder case  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## BIBBLES, B.C. #10

Bibbles is a captain in the Bible  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## MASK #7

Mask leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## NEW TEEN TITANS #24

The Teen Titans are the Teen Titans  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## THE QUESTION #2

The Question leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## SECRET ORIGINS ANNUAL #1

The story behind the old and new DC heroes  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

and John Byrne (plus the original Superman)  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## THE SHADOW #1

The Shadow leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50



## THE SPECTRE #1

The Spectre leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## SUICIDE SQUAD #1

The Suicide Squad leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## SUPERMAN ANNUAL #1

The Superman Annual leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## SWAMP THING #2

Swamp Thing leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## TALES OF THE LEGION #220

The Legion leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## TEEN TITANS SPOTLIGHT #1

The Teen Titans lead the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## WALFORD #128

Walford leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## BONNIE/STARLINE

## A DISTANT SOIL, BOOK ONE

The Distant Soil leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## GATE OF FEAR IS CLOSING

The Gate of Fear leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## MADE THE HERO DISCOVERED VOLUME 1

The Made the Hero leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## ECLIPSE COMICS

## KIDNEY #10

Kidney leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## CRISPEYE #21

Crispeye leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## PAPER DOLLS FROM THE COMICS

Paper Dolls leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## PORTA PRINT OF THE GLAMAZONS #2

Porta Print leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## WINDUP #1

Windup leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## WINDUP #2

Windup leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## FLOYD FARLAND, CITIZEN OF THE FUTURE

Floyd Farland leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## QUERRELLA GROUNDHOG #2

Querrella Groundhog leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## MR. WICKSTEAD #2

Mr. Wickstead leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## DELTA TERN #1

Delta Tern leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## THE MAIN PRINCIPLE #2

The Main Principle leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## LLOYD LLEWELLYN #1

Lloyd Llewellyn leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## PAPER DOLLS FROM THE COMICS

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## LLOYD LLEWELLYN #2

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Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## ENTERTAINMENT COMICS

The Entertainment Comics leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## THIS END #1

This End leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

## MR. WICKSTEAD #2

Mr. Wickstead leads the team who has become DC's new hero  
Story: Steve Weinman  
Art: Jerry Ordway  
\$2.50 (cover price) ship \$3.00 (estimated) ship \$3.50

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Story: Steve Weinman  
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**GLOBAL FORCE**



**MUTANTS  
&  
MISFITS**



**EXTRACT #18**  
Type of the four Horsemen when  
EXTRACT AND THE ANGEL  
Story Louise Simonson  
Art Mike Zeck  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00



**5-MEN #20**  
"Five Men" a knockout page  
longer in the book  
Story Chris Claremont  
Art Street & Green  
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\$2.00

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**ALAN LEON #20**  
A Ligonian saga under fire  
Story Alan Zelenka  
Art Simon & Schubert  
Cover Frank Green  
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\$2.00

**ELFOQUEST #3**  
In the Foggy wilderness of the North, the  
Elfo Quest! New friends and old  
enemies  
Story M. & E. Wolf  
Art Neely Pitt  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**MARVEL TRADE  
PAPERBACKS**

**THOR GRAPHIC NOVEL**  
A masterpiece reprinted Thor's early  
years  
Story Jan Stricker  
Art Stan Lee  
\$2.50 color graphic novel shops \$3.00

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**PLINTSTONE #25 #1**  
Story Michael Gallagher  
Cover & Wilson  
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\$2.00



**FOOFAR #1**  
Story Michael Gallagher  
Art Brown & Englebert  
Cover Whang Krasner  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**KIDBALLS #5**  
Three new Kidballs are introduced  
Story "Swashbuckler" Simon and Paul  
Sims  
Cover Michael Gallagher  
Art F. & S. Simon  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**POPPLES #1**  
The book changes to humorous stories  
Story Neil Michael Gallagher  
Art Costello & Rothstein  
Cover "Ravens" Krasner  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**SUPERHEROES #1**  
The origin of the Superheroes  
Story Stan Perry  
Art Wilkerson & Subramaniam  
Cover "Ravens" Krasner  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**PRINTED MATTER  
COMICS**

**RENEGADE PABBIT #2**  
Storylines  
Cover Mike Miller  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**RENEGADE COMICS**

**CASES OF SHERLOCK  
HOLMES #1**  
The adventures of the Magnificent  
Reed  
Story Arthur Conan Doyle  
Art Stan Lee  
Cover Stan and Gene Day  
\$2.50 black-and-white comic shops \$3.00  
\$2.00

**KAPPA #1**  
Series is running from the Greek  
mythology  
Story Steven George  
Art Steven George  
\$2.50 black-and-white comic shops \$3.00  
\$2.00



**THE SILENT INVASION #7**  
Last Savage has to pick up the pieces  
of his life  
Story Larry Henschel  
Art Michael Chien  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**VORTEX**

**KAPPA KEN AND ROM-  
PANY #2**  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**SABAGE HENRY #3**  
Storylines  
Cover Mike Miller  
\$2.50 color comic shops \$3.00 newsstand  
\$2.00

**NEXT ISSUE**

**AMAZING HEROES  
"re-contents" itself with a  
special issue devoted to  
Japanese comics!**



# JAPANESE MANGA

D A R E  
T O S T E P  
BEYOND BORDERS!

Eclipse International, in association with Viz Comics, brings you the fascinating world of Japanese manga, those black-and-white series in English for the first time. Contemporary, unbelievable, dynamic. Created by the finest Japanese comics artists. Starting privately in Mai. DON'T MISS THIS EXCITING DEBUT!

**VIZ COMICS**

MAI  
The first of the series, Mai, is a story of a young woman who is forced to become a prostitute in order to save her father from debt.

**mai**  
THE PRIVATE



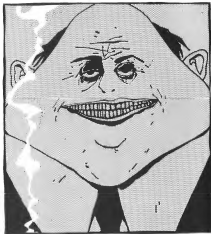
MAI  
The first of the series, Mai, is a story of a young woman who is forced to become a prostitute in order to save her father from debt.

**KAMUI**

**AREA 88**

KAMUI  
The second of the series, Kamui, is a story of a young man who is forced to become a soldier in order to save his father from debt.

**ECLIPSE**  
INTERNATIONAL



TOP: JIMMY KIM

## BOSS TRAUN

Boss Traun's grandfather died while trying to stop the construction of the subway. His father was killed while riding the south bound train with his son.

Traun intends to make sure that no one else in his family is killed because of the train, including him-

self. He's going to shut down the Union City transit system, and he's got just the right man for it.

"You will gain power, Rosebud, I guarantee that to you. But always remember who put you there."

Boss Traun: *Union Building*  
1987

**TRANSIT**  
FROM VORTEX COMICS



# A Horse Of A Different Color



**DARK  
HORSE  
COMICS**

By Andy Mangels

**A** I was the best of comics. It was the worst of times." I've always wanted to start an article like that.

The summer of 1986 brought both promise and despair upon the comic book industry. Not since the post-Norman era had there been so many comics from so many companies. Readers were slow to come back slowly, while the tide of the comic book industry was slow to rise. The tide of the comic book industry was slow to rise. The tide of the comic book industry was slow to rise.



The American, by Mark Verheiden and Chris Warner. Dark Horse's first attempt at a mainstream superhero book.

and-a-mop type parody books, faster than any fan could read, or buy.

It was after the rise of revolution, as scores of creators left behind the discovery that Marvel Comics is turning into, on stretch of news, one of the most powerful publishers in the world.

It was in the challenging nature that, at July of 1986, one new comic company burst forward with two new titles: *Black and White* and *Dark Horse Presents*. These companies—appropriately named Dark Horse—has now expanded, and will be bringing 12 other titles out within the next six months.

### A Horse Is a Horse

It began with Mike Richardson, Richardson, the owner of five Paga-

na Books stores in Oregon and Washington state, and a very nice mind for a publisher, but he didn't want to publish derivative comics that someone else might want to read—he wanted to publish comics he would want to read. So he decided to have an editor: Louis Klotz, Sr.

Richard, a veteran of DC's *New Talent Showcase*, had done work for both Marvel and DC. "I was working at the Los Angeles office," said Richard, sitting comfortably in the small, sunny but cluttered Dark Horse office at Northern Portland, Oregon. "Mike called me, and told me that he thought I'd now was the time to begin publishing. There he asked me to edit the new line of books.

Shortly after his move back to Portland, Richard began contacting artists and writers, and discussing future plans. "We had, for various reasons, an interest in professional, and professional quality material," admits Richard. "We offered them competitive prices, and competitive contracts."

### The Dark Horse Deal

What exactly did they offer, to put such credits as Ron Frenz, John Nardone, Chuck Williams, Paul Chadwick, J.M. DeMatteis, Mark Bagley, and Randy Emberley? "With Dark Horse, we simply let the creators do what they want to do. If they're happy producing what they want, they'll put out a good product."

As far as the contracts, each contract is tailor made to fit the creator's needs. Richard brings up, as an example the much talked-of title *Conan*. "We negotiated with Paul Chadwick, through Mike Flechtman, and Ron Frenz Productions, until we decided upon an acceptable contract for him. With Ron Frenz's letters, we negotiated directly with him. He talked about what he was getting at DC for *Conan*, and what he'd be getting at Eclipse for *Conan*, and we met, or decided, any of these offers. On top of that, we let him do the book he wanted to do."

Page rates depend on the person involved, at Dark Horse. "We've reached Marvel, DC, Pika, Bongo, and Epic. Rates—plus, our royalty program is among the best. There's no way Marvel or DC can match our royalty rates. Obviously their sales are higher, but their percentage of royalties paid is not as high."

"We do allow total creative freedom to the creative talent. The only book we do not allow complete freedom on is *Dark Horse Presents*, and that is because it is a derivative book. There's many different creators on it."

### Creative Freedom

"Our books are aimed at a male audience base, so there are no female characters, we like to create stories. At least I hope it can be enjoyed by the older readers. Some of our is aimed at a universal younger audience than *Dark Horse Presents*. There's a lot of sales and consistency in the industry world. I hope, to be enjoyed by the older readers. *Conan* and *Emberley*, and some of our other titles, are intended for an older audience, as well."



Richard, publisher before adding, "It's not a happy one."

"Having read comics for over 20 years," admits Richard, "Mike and I are both fairly discerning in what we read. Then you look at the quality of what we would like to read."

Concerning the recent questions over the labeling and/or rating of comics, Richard and Richardson agree with DC's guidelines for packaging. "It's not for kids," says Richard, "we need to make sure it's a different format, or a different content, to make it perhaps less appealing to those who it may be intended for. I don't like ratings, because they haven't worked in movies. I mean, *Spider-Man*, or something with enough class, can prove to have an R rated movie changed to a PG or a PG-13."

"Also, what's going to be the rating judge? I can see an arbitrary one will level off, you'll be the one who read this comic, but you can't read that one. All of that has got to be done as an individual basis. If the person isn't doing the job, then I don't know what to do."

Though they don't plan to run any distributors or retailers on their own, Richard expects that they might, if the story required it. "If we have already selected the book, and the story comes in later reading a label, we would have to read it, as a public announcement about the disclaimer."

"On the other hand, the creator that work for us makes that they have a responsibility to us, and that we're the ones making our money and reputation by producing a very story. Obviously, if a story has full-frontal nudity on every page, a bad book is a pretty good story for us to publish it."

LEFT: Dark Horse's first comic book, *Dark Horse Presents*. RIGHT: A Dark comic by Paul Frenz, *Dark Horse* is a full-page comic.



### Publish or Perish?

Richard, a black-and-white comic company, and still now enough not to have a track record. Dark Horse is still regarded as a smaller "side-project" company. In the wake of black-and-white comic publishing, where does Richard see Dark Horse?

"The black-and-white market is obviously in the midst of a collapse," notes Richard. "Obviously in the way they will publish anything of a female or non-professional quality." It's one of many companies going out of business. A recent survey of the market, says down 50 per cent or more. Right now though, during the worst time sales months of the year, our sales have only gone down about 10 per cent."

Richard, Richardson, and Richardson, as recently as possible, the owners. (Richard's publisher is also a member of the industry.)



prevents. That last day will most likely be attributed to just the time of year. I don't think we're going to have to worry about the collapse of the black-and-white market. That





From Charles Deane's *Door of the Night*.

## Dark Horse Presents

Dark Horse's flagship title will continue to feature shorter stories in an anthology format. By name of this last year's edition (and older ones) or the business, issue #6 will cover issues the second part of John Woodcock's "Rune" adventure. Ben Randall's "Enigma" will conclude his first adventure in this issue, before opening off into his own series in May. Concorde will present its another eight-page adventure by Rick Chadwick, of course. The first stories of the issue will be the very strange "Dad Abducts" by Steve Matousek, with art by Marvel vet Tony Salmons. To say too much about this story would risk in effort, but it is a comedy story in which Dad Abducts exploits hyper-space.

Issue #6 will also begin the book's new monthly state.

will be written and drawn by Tony Salmons. "The first story is really odd," says Randall. "The planet Earth erupts with life, and intense amounts of flora and fauna. When it contacted by, and goes to have a conversation with, the planet Earth. It's a completely different story that only Tony Salmons could pull off."

Tony Salmons presents "Moon" in Dark Horse Presents #6



Another different new idea this month "Dad Abducts" The Victorian Man" will be written by Steve Matousek and drawn by Mark Rodgers and Art Nichols. "It's a super-hero story where I'm going to focus on the person rather than the fight," says writer Steve Matousek. "Several times, we'll cut away from the action, concentrating instead on the planning occurring before the action, and the reactions and consequences afterwards. We're also going to deal with what it takes to make a super hero."

"Rune" will continue in issue #6, as will "Concorde" and "The Victorian Man."

Issue #6 will contain the conclusion to both "Rune" and "The Victorian Man." Also featured will be a Randy Randall and Tony Salmons teaming on a story entitled "Rude Business." Their story will deal the battle between two aliens, as they start to do their job in a little bit of planet.

"Concorde" will continue in issue #6, as well as a "year of" world story by Steve Matousek and his new artist, Bob Lafford. Also coming up is a Steve Matousek and Tony Salmons teaming on a story entitled "Rude Business." Their story will deal the battle between two aliens, as they start to do their job in a little bit of planet.

"Beyond that," says Randall, "we've received so many incredible proposals that I have to look through them. Some of the ones we're not sure of, but we aren't ready to announce them yet." There is a possibility that some of the characters appearing in Dark Horse Presents would appear all under their own titles, just in Concorde, Explorer, Project Atlantis and Blood Cross here.

## Godzilla Special and Godzilla Classic

"Godzilla is my baby," says Randall. "I bought Mike Mendel's 'I' I remember the Godzilla series using around the office until he went in. And, finally, we contacted LA's office. He was able to work over a deal for the rights to the series." Mike Mendel claims that he wanted to do the Godzilla comic as well, so all of Randall's licensing was with him.

Godzilla's first choice for the book was award-winning Swamp Thing artist Steve Berman. "I talked to him about it, he said for a few days to think about it, and called me up saying he wanted to do it. I was so happy to hear that. The staff here's turned out to be incredible. This is going to be a new look at Godzilla, approaching him from a completely



different view than anyone else has.

"Godzilla is not just a dinosaur," says Randall. "It's a dinosaur with a human mind. It's a creature similar to the Elder Gods in H.P. Lovecraft's 'The Call of Cthulhu'." The Godzilla comic will be co-written by Randy Randall and Steve Berman, with art by Berman and Tony Salmons. With 32 black and white pages, the special will appear in this May.

Then, appearing in July, the regular bi-monthly series of "Godzilla" will debut. Featuring art by Steve Berman and Tony Salmons and scripts by Berman and Randall, the comic in the story will pick up where the Special left off. There will also be an eight-page solo story by Berman, which flashes back to Godzilla in the age of the dinosaurs.

Stanley plans to allow the creative team to change every few issues, giving many different professionals their chance to show in the adventure of the world's greatest monster. Keith Giffen, Mark Verhe, and Steve Berman have all expressed interest in doing stories, and Steve Berman wants to do a story. Mark A. Nelson (from Price's "Clowning" strip and MWA's "Selling" plots) to illustrate comic stories as well.

All names of Godzilla will feature four or five pages of art up to show everyone who has ever worked for Dark Horse, as well as some who have not. "It's a really big deal," says Randall. "I'm already signed to do five pages for Alan Moore, Keith Giffen, Phil Guay, Steve Berman, Rick Veitch, Chris Ware, Mark Bader, Randy Kurland, Tom Yates, Tony Salmons, Charles Vess, Paul Chad-

wick. "Dad Abducts" by Steve Matousek and Tony Salmons, pops up in Dark Horse Presents #6.

BELOW: Steve Berman's interpretation of Godzilla. When Raymond Burr shows us what he's got.









Denker: The very thought of Ron Fendall gets her down. Could you turn her down?

Future stories will see Mogen meet a Gaidi tribesman, who has very different methods and motivations for trophy hunting. He will also go off planet for a few weeks, for some interplanetary adventures.

"Here's writing on Diller is going to surprise many people," says editor Stanley. "There aren't the kinds of stories you see from first time writers, in all. They're much more sensitive and insightful at stories than you would expect to be written for a columnist who is limited to the north. We are lucky, better than ever on the scene, and we're here getting a great response. *Native* also only appears to the male readers, but it also is appealing to a large female audience as well, which is still well given when the book concerns."

Wacky Squirrel  
Summer Fun Special

Springing out of Bonts the Bear  
Wacky Squared will go on sale in his  
own special this August.

While, however, unlike the proponents of "long sound" books, contrary to the wishes

backers back to the closing days of the story and Mike O'Shea's conversion. Critics tend to omit or ignore

where, workers suffer as the wages of China, and cannot become really divided into

**Wacky journal—**with apologies to Tex Avery



discipline issues

Blacky's *Spread* will detail a treasure hunt in the grand old tradition. When Blacky finds an old pirate treasure map, look out, because with Blacky, anything seems to be possible.

The *Wacky Squirrel Summer Fun Special* will be written by publisher Brian Richardson and drawn by Jim Bradburn, an award-winning cartoonist. "Bradburn has delivered artwork, the likes of which has not been seen for the last 20 years," says Scudgery, the book's editor. "It's slick and tight, and capable of total exaggeration. After his appearances in *Kevin the Worm*, I think his *Special* will be a real winner."

### Basil Wolverton's Planet of Terror

Dash Hearn, with the aid of Moore Wofford, has been able to negotiate with Marvel Comics to reprint all of the Black Panther material for the Black Panther comic magazine. A two-time Black and white magazine editor, Hearn is the publisher of *Black Panther*. Moore Wofford will continue all of his Marvel work, but name Alan Moore has expressed interest in penning a Wofford-style primer on Wakanda, which will be edited by Steve Buzansky. Buzansky and Rick Wack are also planning to contribute substantial pieces. "Dash Hearn's attitude," laughs Strudley (speaking of the Alan Moore cover) "is that we should call upon the most notable writer in comics, and ask him to share something!"

## Calling Forward

If Chris Weisman's schedule permits, he will do a *Black Crow* Special this fall. Other projects are in the works, including the possibility of a major forward set of characters, and work by some of the best of both the comic, and, possibly, the literary world.

"Duck House always welcomes submissions from anybody of professional caliber," says Kennedy. "Please be patient, though, concerning not getting back to you. I've got hundreds of submissions in the office. If the material excites it, we're willing to publish new stories, and there's always room in *Duck House*." *Present!*

### The Dark Horse Brand

For a company not yet a year old, Dark Horse has made a large splash

into the comic world. Sweeter than candy, selling phenomenally, and attracting the top talent of the industry, everyone is branding Dark Horse as one of the top contenders of the future.



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IS TO GO TO THE  
SOUTHERN WAY  
OF LIVING



Ray Vickers, Jack Marvel and  
and wife, son, two grandsons.

-I think Dark Horse will be

around for a long time to come," says Forestry. "Like I said earlier, quality will always sell, whether it's black-and-white, or color. We've

managed to attract a lot of top talent as well as showcasing great talent I think what really makes a successful exhibit are not only the

creators with their own characters, and do what they want to do with them, but we're giving them a good deal in the process. We want to have fun, we want our readers to enjoy these stories, and we want the

Have to be pleased with the product  
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**A 3-D  
THRILLER  
FROM THE  
STARS**



Plus, and the film version of it. Clump! Let's make sure we're talking about the pronounced double action in the movie. And special effects expert Rick Baker, the man behind the amazing transformations in *Clash of the Titans*, *The Lord of the Rings*, *An American Werewolf in London*, and *Michael Jackson's "Thriller"*, makes the subterranean scene look as if Captain EO

With a lot more than his dot, Captain EO is inequality a guaranteed motion picture experience. Add to that, the use of the latest technology, courtesy of Sony DCR (Digital Video Camcorder), and the Easom Kodak Company, the use of 35mm 3-D photography, and a pulsing, uplifting musical score, makes Captain EO a cinematic and physical experience in its own right. George Lucas' words: "We will come right out at the audience, which means shoot by their heads." The film is done



**By Michael Eury**

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**T**he name "Disney" has always been associated with imagination, innovation, and heart. That reputation holds true with what has become one of the company's most ambitious projects to date: *Captain Jack*, a three-dimensional, audiovisual extravaganza featuring an on-screen marriage of science-fiction, popular music, fantasy, and special effects.

### The Movie

A.1. Temporarily limited in the news

moderated talk, the Capgemini-EDS Symposium exclusively at California's Disneyland and Florida's Walt Disney World Epicenter on September 15, 1998. The event also featured the collaborative interaction of some of the most influential forces in today's entertainment industry.

Impresario Michael Jackson stars in the title role, and also performs the driving original music score. This is Jackson's first major effort since his blockbuster *Thriller* album, and is well worth the wait for his fans.   
—Gerrit Larkin, the father of the

Star Wars trilogy, comes as executive producer of *Clayton K*. He has taken great strides in increasing the film industry, ensuring that it is something truly special.

The director of *Captain EO* is Francis Ford Coppola, the mastermind behind such cinematic changes as *The Godfather*, *The Godfather Part II*, and *Apocalypse Now*. Rumor has it that Coppola's products contain a lot of credits which on slides *Godfather*, *Star*, and *Ely* are shown. Choreographer Jeffrey Horowitz (*Flashdance*, *Street* at

on specially constructed 34 by 24-foot sections at Disneyland and Walt Disney World Epcot Center, and that's not the sole problem with "Caplan ED"—if you don't travel to either Disney amusement park in California or Florida, then you will not use the device.

Captain EO won't be running at the local Piggys or Wal-Mart. You can't find it on the Disney Channel. And don't bother asking the clerk at your neighborhood video store for it, either. Captain EO is such a special, rare, and playful experience that its screenings are confined

**By Michael Eury**





into the art, like the energy belts, the dance sequences, and lots of action, then that should carry the comic, just without the soundtrack. "We're working on an unusual style to convey sound effects, and experimenting with a different approach to comic striping."

Yates admits that he has never been a fan of Michael Jackson, although there are two songs in the musical score that he has particularly given fond of: "We Are Here to Save the World," and "Yee-Aah-Another Star of Life."

"Since a lot of the music in the film is visually mirrored with dancing, I've just chosen a lot of dancing," Tate says. Each song's lyrics are included within the comic book's text. "I do wish we could have produced a little film-on-record for the comic—that would've been great!" Despite the absence of a musical score, Yates asserts that Folger's *Captain EO* will be a visual treat.

#### ... But You Can See Great Art!

*Captain EO*, the comic, will appear as a 3-D, jaw-dropper like *Captain EO*, the motion picture.

It is Tate Yates's first experience at black-and-white, three-dimensional comic, but he is quick to add: "I have

always drawn with the intention of creating the illusion of 3-D in my art. That's something I learned from Joe Kubert and Steve Bissette."

Yates earned the Joe Kubert School in 1976, the first year a school. Since that time, he has developed an impressive list of credits which include *Star Trek*, *Group of Seven*, *Mothers in Spirit*, *House of Mystery*, *Saga of the Swamp Thing*, *Alien World*, *Phantom*, *Laser*, *Star*, *Amber*, *Zero*, and the aforementioned



*Starquest* (which, incidentally, is his personal favorite artistic achievement to date).

Tate is drawing *Captain EO* as *Darkside* house, produced by EC, since under 1976, and more recent to by Edward Clayton at *American Flagg*. "Darkside has the reputation of a *Super* team printed directly into the book—yet can't get a unless you draw with a special chemical that develops that pattern."

Folger Comics will be publishing *Captain EO* in a variety of formats, including a 30-page color sales \$12 version, priced at \$1.50 and an oversized edition, priced at \$6.95, to be sold only at Disneyland and Walt Disney World.

Yates adds that Folger also releases their 3-D idea in a lower price run over 3-D format for the inexpensively required. "I'm hoping for a more deluxe black and white book without 3-D, because I'd like to see my work printed in black-and-white for once. Most people who look at my originals think that they look better than the printed versions, and I think *Captain EO* would be a nice opportunity to do a black-and-white."

Whatever the form of packaging, one can expect that, through Tate Yates's painstaking effort, *Captain EO* the comic will be as spectacular as *Captain EO* the movie. \*



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**MICHELLENE:** No, I'm not thrilled with the idea of what it will do to the character. What doesn't drive me is the fact that it's *incomprehensible*. Peter Parker can never be single again. He can be a widower or a divorcee, but he can never be a single person. He can never again be a person who's never been married. He's going to have that baggage. I'm just a little leery about that. But although I am getting some negative feelings about the marriage story, the result of the marriage could be of great benefit to the book because it could add a new energy to the book, an edge to the comic. It's going to shake things up and that would be what this book needs to add more interest to it.

**AM:** Are you going to do a enough wedding or are you going to do the *Rocky Horror* Guy? Seriously, *everybody* on the world shows up to a wedding?

**MICHELLENE:** I haven't read what Ben is going to do. What I've told Ben is doing is just a straight wedding. That is, as far as we have to coincide with the newspaper strip.

We have to have the wedding scene be the same. Either or else we can do whatever we want. I would rather not have had guys show up at the wedding and miss it up and all that.

It's going to be tough trying to figure out a different way to do it, so it's something we are to do. A marriage is a hell of a thing on a personal level, you're no longer an individual, you're half of a couple. You're two individuals, yes, but you become a third entity and it has to be a tremendous, clearly emotional time, and hopefully that's the emotional the time—

well, even as a lot to work with. Of course, they will have to be visual elements that I haven't figured out yet. Now whether that will include bad guys or moments from outer space or Godzilla making it, I'm not sure, I don't know at this point. In fact, Ben Fiskup has even suggested having the wedding in the first five pages or so, then extending the rest of the double-dent issue to another story or something like that—not a repeat story, but continued beyond that. My stance, of course, is to build up to the wedding at the end, that being the climax, but I'm trying to be open-minded about it. At this point, we don't know exactly how we'll do it.

**AM:** What is your last issue on the book?

**MICHELLENE:** John Romita Jr. has the plot for issue #240. It'll be the last Spider-Man in the volume. It's set to pencil #238, #239 and the Annual, as well, and then switch

over to the Doctor Octopus stories. Bob Layton is scheduled to be the regular inker. It'll definitely start on the Doctor Octopus stories. If he gets into from his *Iron Man* duties, hopefully he will be able to start sketching that, at least on the drawing side, but that's not definite at this point.

**AM:** What is the end up to #238, #239 and #240?



**MICHELLENE:** I honestly have no idea. The people, Dan Green and Al Williamson, have been named, but those are not definite by any means.

**AM:** I picked the continuity between the three books is not going to be right or is it?

**MICHELLENE:** When Ben Dreyer was picking the book, he saw me, as he said on a fairly regular basis, copies of the plot of the other books, so I would be aware of them. Since he told the book—that is not saying anything bad about Ben Fiskup, he just has his editorial method—I have no idea what the other books are doing. I have talked with Ben Dreyer on occasion—he's writing. When you know a little bit about what's going on there, but since an effort has not been made to make me to coordinate with the other books, I am at this point leaving all the coordination of the book. I'm going to probably just go to my own character and I am told otherwise.

**AM:** In the long run, are there common characters you're planning to play with? What long-range plots do you have for the book?

**MICHELLENE:** I have to get used to it a lot, because when I was doing *Black* I had one supporting character, Jay Morado. Everyone who was kind of spider for at the other books, although Tom DeFalco was definitely amenable to me using all of his characters. He was very good about that. But you have this

entire supporting cast to think about. I mean, how is everybody going to react to the marriage? How is Ben's Aunt Loom going to react? They were as close as one man, there could be to be quite emotional baggage there. How is Aunt May going to react to all of that? How is Uncle Aaron going to react? He's married himself. How is Aunt May going to react? I've got all these characters to think about. It will be interesting watching all these relationships. As far as villains, I have an idea for a radical Doctor Octopus story, which is tentatively titled "The Last Doctor Octopus story."

**AM:** This isn't the two-page story you've already plotted?

**MICHELLENE:** No, I think this also after I'd already plotted the first part of the two-page story and it wasn't set up for this, but it will be a future Doctor Octopus story which will also the character, obviously, I forget if it's the last Doctor Octopus story. I want to do the Vulture, I plotted a Vulture story for #240, but someone else ended up scripting it. Other characters, I don't know.

**AM:** The Kingpin?

**MICHELLENE:** Probably not, because as much as I've been doing with the Kingpin lately and I haven't told all the stories that have been done. I don't know when it hasn't been done. DeFalco and Ben Fiskup were talking about a new Kingpin. I thought that was a good idea, so that's a possibility.

**AM:** Are you going to be doing pre- to do on Amazing Spider-Man #240?

**MICHELLENE:** That is a problem. I'm only going to have two issues to build up to that. We don't know what we're talking about there. When Dreyer was talking it, we were talking about going to Spider-Man a new power, a power either positive or negative that has been dominant all this time, and we're in with a further explanation of the origin, the fact that it was just a random occurrence. When the spider bit Peter Parker and turned him into Spider-Man, there was something else at play, something in his body chemistry or whatever. If the spider had bitten you or me, it wouldn't have affected us that way. Ben Fiskup didn't like that, so he decided let's do the wedding in issue #240. Well, now that's being done at the Annual, so at this point I have an idea what's going to be done as far as the book, we don't know, the director said [unintelligible] do, sorry into laughter].



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## X-THIEVES #2



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## Star-Crossed Super-Hero Stories

by Michael Eury

## Ten Team-Ups of Super-Heroes and Real People

**C**omms creators often ingest elements from the real world into their stories to make their characters and situations more believable. In the '60s, Stan Lee placed most of the Marvel superheroes discussed herein on quiet streets, so get ready for a life-filled ride into the wacky and whimsical world of "Star-Crowned Super-Hero Stories" (Thanks to Andy Mangels for the info suggestions).

<sup>40</sup> Superman and "The Mystery Guest" in "The Superman Super-Spectacular," *Action Comics* #489, February 1964.

An unwitting Superman is sent on a series of dizzy missions by the President of the United States. Dudley Fisher Editor Perry Wilson, and a network television producer. When the Man of Steel completes his task and returns to Metropolis for his first expected assignment, he is surprised to learn that his wonder

room point is actually a TV studio, where he is on camera. Jim METV unveiled Superman as the subject for the debut installment of their 'Our American Heroes' program, but tricked him into appearing, knowing that the film of Scott's "last recorded on-camera scene."

In a *Starz* Blue Life-type format, Superman is isolated by all of his friends, from Clark Kent to the Legion of Super-Heroes. Yes, every, well, them... except for Clark Kent! Since Clark and Superman, natural,

It COULD BE in the same place as *Wonder Woman*, but the Man of Tomorrow is no quite a fit. To complicate matters, his super-vision detects that the omnipresent Lex Luthor and Lane Lang have acquired a gadget that requires electronic equipment (what lady's purse is complete without one), meaning that a Superman shot would prove ineffective as a Clark Kent disguise.

The show progresses, and Kaplan's dilemma worsens. All of Clark's potential desires are corrupted: his look-alike from the bottle city of Kandor is a guest on the show, as is his shape-shifting Legionnaire, Chameleon Boy. And since Batman is also in the studio, he is ruled out, too.

As I flip the same pages, I read, the "mystery plot" comes with a flourish: Clark Kent impersonation, flattery (telling Superman's secret identity and saving Lois and Luthor's skin). But who is this phony Clark Kent? Is the story's conclusion, we discover that he is none other than President John Fitzgerald Kennedy, who visited as the Man of Steel's and JFK, is one of the few people on Earth entrusted with the secrets of Superman's true ego. As the Man of Tomorrow says, "It's a fact that









conded. Thirty years from now, when comic kid asks you "who was David Lerner?", show him a copy of *Supergods* #279—you'll probably make his top 100 list for a

10. *Supergods and John Schreier* in the "The Last Earth-Prime Story," *Supergods* #81, September, 1985.

The only one doing the mainstream comic contributions that other fans

Schreier made upon both the comic book and science-fiction industries during his illustrious career, DC Comics paid a teaching honorarium to the man who always seemed to "be Original" with this unforgettable tale in *Supergods* #81.

Newcomers to DC may not be aware of the company's old "parallel Earth" story, where similar worlds existed in different "dimensional planes." Earth-Prime, sometimes referred to be the world we live in, was a place where super-heroes were found only in the minds of their creators and fans—and in the first color pages of comic books.

In "The Last Earth-Prime Story," we begin in the Metropolis of Earth One, home of Superman. There we learn a terrific introduction that is truly down on his knobby. The superhero director does it and his tale by keeping off the Daily Planet building, but is seized by the Man of Steel. "What is the name of this book?" John Schreier asks.

Later, Perry White and his wife Alice observe a TV report about John's suicide attempt, and about Superman's and in hearing this "Suicide Bull" that's actually their old friend. They inform Superman of Schreier's background, of his beginnings in the story about science-fiction authors like Alfred Bester and Ray Bradbury and of his pioneering achievements in the world of comic books, even when he was the creator of the real-life John Schreier.

Meanwhile, reporter John is

kidnapped by a half-man, half-cyborg human named Gid, who, through a mechanical monitoring device, directs vital information from Schreier's incredible reaction to the director, who is constructing a hybrid hero. Superman eventually finds him and saves his report, but when the cyborg's plan is discovered from the gallery, he starts to die—the machinery served as a life support system for him. John is dying, but his creation must be a means of salvation. "Back to Earth-Prime," he explores the idea of God.

On Earth-Prime, the staff of DC Comics is visiting editor John Schreier on his 70th birthday, when they are interrupted by Superman and another John Schreier. At the Earth-Prime John explains, he merges into the body of his other-world counterpart. Superman writes the prelude DC stories with "Good to see you, Gid! Take care!" and then to Earth-Prime, where he and John Schreier, finally satisfied by their future selves, both, "We, when the party—A guy doesn't want every day!"

Although his only occasionally blue-green science-fiction graphic novel in the future, John Schreier has now moved from the comic world. It's difficult to know a DC Comics University without John's golden touch, but in the future, whenever I want to remember this ordinary guy, I'll read *Supergods* #81.

Enjoy your retirement. John Schreier is a \*



# On June 26, 1987...



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scored. A *Skip for Cash* he considered overly "The profits of his previous ventures are great for adults, especially since the price of comic books has risen from his own to twelve. There are 1500 thumbnails." He also knew comic books as a relatively marginal business, in this case squeezed to the wall by inflation, can only stand on heads when confronted with old Joe Friday's no-nonsense, conspiracy-eying ends of "comic books." The *Flashback* corporate comic-book heroes Marvel believed were making big bucks by sucking America's nostrils probably just about stayed even.)

If comic books were hot dogs, they'd had their first price increase in about a quarter century in 1961, but they were no longer hotdogs. More like an inchworm, and not with the higher price, the percentage of overall filing was going up. It was then when comic books were so rare that Marvel pulled what was to rank as the all-time worstest one-rank story. Story content was down to 20 pages by this time, then somebody decided up a way to not a still further without being obvious. Pages 12 and 13 were really one page of artwork turned sideways, down to look like two pages, and printed with two columns like the other pages on the book. (Did I say it wasn't obvious?) It wasn't supposed to be, but hey, did it show in the closeness of it all. The amazing thing is that despite the writer, penciler, inker, letterer, and editor for 16 pages instead of 28—a savings of a few hundred dollars at most—we actually considered significant savings. After all, 20 pages in the book still had to be printed.

According to Sam Rigney, who was paid enough to do the great work of researching all this for us, Marvel began the drama in a series of May, 1960, and continued until

July, 1971. With the August issues, the double-page team dropped, but page count dropped to 19 in the 1960-77 time frame, it had developed further to an available 11 pages, less than half the book of just a few years earlier. My last point, it was just like to casually flip through the pages of a comic book and see nothing but ads. My last point in the story was that if Marvel kept this up, pretty soon their comics would look like those Sears catalogs of some years previous, when an agreement had been reached with Black Kalmuk to scatter General Sherman cartoons through the catalog pages. It wasn't a very funny joke, though. Because it was too close to the truth.

These days, the story told is a considerably better, with a check of several current Marvels showing counts ranging from 21 to 23 pages of art, though at prices ranging from 75 cents to this writing's best book, *Flashback* better deal with an extra 28 pages, which gives you a solid 48 pages for your dollar bill.

It was the astonishing thing is that the 48 32-page format, and it's a bad comparison doing them for sure it was no longer possible to sustain 48 pages at a time, is still with us as the industry standard. All the experiments with varying the page count at appropriate intervals, from "50-Page Giant" specials in the 60s to the quickly altered rules at 48-page regular issues in the '80s, simply haven't worked in replacement for the 32-page size.

Okay, one reason is probably that given the profitable nature of much of the market, the impetus is for comic books to be as cheap as possible, and 32 pages is the standard practical size. The leading reason being what it is the new size down to 16 pages, which wouldn't give the customer much of anything for the money. Besides that, another pos-

sible reason for the format's survival of the market, the impetus is for comic books to be as cheap as possible, and 32 pages is the standard practical size. The leading reason being what it is the new size down to 16 pages, which wouldn't give the customer much of anything for the money. Besides that, another pos-

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VINCE RUDDIG  
Miami, GA

## Glad I Read You Off

Something I didn't make clear in my earlier letter (which I saw everyone copied) is the fact that I enjoy bits of *Amazing Heroes*, but for two weeks fully I wanted to rage a bit more. I pointed out what I thought was ridiculous overindulgence in this letter so I must dwell on it here, but I also want the letter to illustrate that *relationship* does not give creators the right to being proud of or making smart assed comments. (Who forgets the comment? ... BTW I suppose I'm a smart ass today, day this doesn't but I'm up a dumb ass. Either way, the fuck is not to become an asshole. Big difference.)

*Amazing Heroes* was becoming like one of those fancy shows where you yell in and the host pumps in your shot. And apparently, some of the readers liked it that way. Funny that my "strange ass" didn't see much for me earning the label.

Obviously, I would have dropped the mag, but I thought and did do think that it has potential. Potential to help the comic book medium grow to its rightful place in the entertainment world. A unique blend of words and pictures with a great a position as the medium's future.

And besides, the occupancy of the editorial staff seems to have been changing with the frequency of mutual chair.

Issue #100 saw editor Russ Thompson handling the letterbox and effectively proving that one can be witty without being obnoxious. This leads, now, promise to the mag. Which is good because, believe it or not, I really want to like this magazine.

I would be interested to hear what David Proter thinks about all these people coming out of the woodwork to defend him (as well as his other readers, who may or may not have been run off after similar treatment

after he made what I feel was an unnecessary apology. By the way I enjoyed David's article "Super Villains Exposed" in #80.

*Spider-Man* No way! The New Comic was Mark West's series with that pity this evening. It took me a long time to realize that I had been misled by how that members of congress and their heads to say that other was it *Spider-Man* has, over a number of years, not seemed me like no other comic. Long time coming. John (Linda at *Spider-Man* II) Reformer is evidence of just how good the character can be when handled by a writer who understands him. While at the same time I think *The New* is the best current work in the medium. Now? Not fuck, hell!

Speaking of *new*—I've got my own strange saga.

Mark Baggett—I don't think they got him, completely. Probably wouldn't get along with Andy Berman. Or anyone else since they got off on being called a "scholar." Linda, Mark, ask one of those out of those successful businessmen (I'm talking like Yahoo, Disney, Ford, etc.) what good can possibly get. They will tell you that compliments are what make you a success because they help you get him to improve your product. No complaints means either that you are perfect or that in one corner. They awarded the last guy who was #100. And did it over course in you Mark, then AP might want more than 99 readers? And I'm glad I posted



CHAD GILLER



# PARTICLE

## Dreams



© HOWARTH

Some things are dangerous, y'know?

It's like owning a Jaguar XJ6, and never leaving the yard! (See, I said that!) ... evil, colorful.

You argue that Peter Color has more of a point of view than Amazing Heroes because AH changes editors every six months. And there being involved in whatever discussion we were having, this is a real boring. Amazing Heroes has a point of view, and has had it since I took it over five years ago. I spent over a year as solo editor, setting up the parameters of the magazine, and even managing editor. The fact was then that I recognized their parameters and worked within them.

I don't want to argue that stupid stuff doesn't slip into Amazing Heroes from time to time. I really can't argue that Margot's article on Dark Knight's game I was asking that went (Grrr, and's, but they have no double rights.) On the other hand, Mark, your reference to "ignoring" Hunter & Thompson" is baffling. Hunter wrote histories of superheroes and previews of coming comics? Maybe I should go through my copy of "The Great Book" from more carefully.

All this point in my reply I had originally compiled a long list of what I considered to be Peter Color's shortcomings. (I have serious problems with many aspects of the magazine.) But after a recent conversation with Galtie, during which I listed of certain aspects the magazine is doing, I feel it would be at best useless, and at worst would be cruel to Mark's list and his magazine as people right now. Maybe some day.

Mark, we're probably a well-gone 1970 more as a conversation, go out and buy a burger and a Coke, and talk about things other than our respective magazines. But, Jeez, don't give me this little black-buddy-and-befriend-the-progressive-kid crap just because I said a semi-homophobic act as a magazine you're involved in and you put off coming about it. Or, as I was originally going to do it, I guess say, "Mark, let's get who else into the discussion."

—KT

LON LEVY  
Brooklyn, NY

Irresponsible and arrogant

Okay. You proved your point. It's my magazine, and you can publish whatever you choose.

But don't expect me to put down my hand, I'm not done yet.

Amazing Heroes #3 was one of the worst issues I can recall. I am sure that there are people in the comics industry whose expertise, knowledge and experience are worth an 8-page interview in anyone's magazine in the form of graphic storytelling. Kirby, Adams, Miller, Moore, but by Tompkins is not one of them. (No offense intended.) To print such a long, discursive piece on the whim of an editor is irresponsible journalism.

To focus this long, fairly interesting interview work an article on one of the worst, almost publications of the DC implosion is to add insult to injury.

Errors in judgment or simple differences of opinion are understandable, also. Editorial arrogance, on the other hand, is unforgivable. What people like you and Dave have seems to be arrogance is that your efforts are supported by people like me, spending money not out of an obligation to support you, but because we enjoy reading your publication.

By all means, follow your own lead. Publish whatever you choose, without regard for the taste or likes of your readership.

Just don't expect us to automatically stay around for the ride.



DAVE COVERLY

• One of the natural trends of the decline of Consumer Culture is the notion that the consumer can dictate the content and style of anything he "buys." ("Support" in this case means industry where someone up a couple of bucks a week, of which the supplier may make a profit.)

Now, if the consumer is stopping MacDonald as he begins to eat, it is not only a reasonable request, most manufacturers would be specifically required to satisfy every consumer, and the consumer has a right to get what he expects and paid for. When that demanding consumer applies the logic to something more as sophisticated as cinema, however, it's a magazine, or a comic book, he gets into personal territory.

Can you're free to locate the decision in which Dave Sim is taking Control, or in building of Amazing Heroes, but here you can as "intuitive" and "irresponsible" for having the gall to offend our opinions on what we publish may vary more than yours, you're trying to bring us down to the level of your choiceless dogs at MacDonald's restaurant.

We sorry you didn't like the Ty "Support" article. Please, I turn, I remember who was drawing. Heroes kind every future. At the









of Kirby's art that really, did anyone think he would, let alone keep silent on the matter? But this should not detract from his talents as a writer and editor: his two are separate issues, and should remain so. The work of the Lee/Kirby team surpasses any work that either of them did, in collaboration with another person, or working alone, and to deny Lee's part in it is not only unfair, but will further the erosion of Kirby's artwork by not one multi-

◆ *Anger that Sam Lee is so unrepentant being openly maligned—a poem I made myself, on just, in response to Philip Barrowick's letter that so disparaged you and I agree some of it came out of that.*

On the other hand... No offense, Mike, but do you realize how *funny* it sounds that your strongest argument, when pumping Stan's contribution to the work, is that he used to throw out some of Kirby's pages? *Any*, I would do that. I mean, remove a couple pages of *The Outcasts* from one to your—maybe I can be the editor, huh?

off on an ethics job. But Earl's annual contributions in the area of fixing-and-encouraging Kinky and Steve Datto may have been superior. For all I know, he's developed his skills as a combination of *MacGyver*, *Proctor* and *Mark Twain*. But Louis Horowitz, Angel and Scott's "Thomas Wright" on the contrary page, and Gino is provoked by "Gloria Anguay's," while *Feminist Time* and *Spikes Man* say "Steve Lee Person" that's not just especially considering the strong evidence cast made for the "Ninth Circuit."

Let's follow the new of the New York collaborations by the upcoming second Mark Easton at his Comic Journal interview, and The Comic Book Heroes authors Gerard Jones and Will Jacobs on a lengthy letter to the Journal. I don't want to stay through all the power round up again, but I think most people in the business agree (although not almost as public) that referring to Jerry as the "inventor" of these things is wrong.

...of these famous actors is a minimum, unless you subscribe to the *Plumpy Plumpy* school of anatomy and join "WONY" as a member for "reconstruction."

When talking about Star Line's role in the history of casinos, we don't want to blame just the lady with the hatchet. But at some people's request—especially the official Miami one—the table will pretty full of names, sure. —C

[illegible]

sold. Lee did not provide test samples with every batch of chamois leather, and action worked out. But with an order of Jack Kirby's gnomes, I would be left to it on its own, which is as long as I can wait. I will, of course, tell the President, but about the other, well, that does not take away from Lee's contribution, plain and simple, as chamois leather, plastic, and the addition of a mysterious—but none-the-less very real—ingredient called the "Maiden style," which Lee created. Kirby should have been given no plotting credit, yes, but it is unfair, as the authors of a recent study of paper have observed ("The golden rule returns," but the book was couched in AHS did not really focus on "Kirby's plot," as though Lee did not contribute to them. I have not

pages of Jack Kirby art requested by Stan Lee, pages which are beautiful but do nothing to clarify the story beyond. To the artist Lee/Kirby Fan, Bruce Jones from the household of a professional writer, and here come to a greater appreciation of Lee's skill of keeping a story on-track, of focusing an artist's attention when it tended to wander, of covering ground "better" on later

None of that is intended to take me away from the imagination or achievements of Jack Kirby. It is simply to say that at certain times he has needed direction (as any creative person will), and Lee was there to appreciate Kirby's talents, channel his abilities, and help Kirby to fully unleash his powers. It is undeniable that Lee has not added his name to those detaching the artist

## DON ROSA'S INFORMATION CENTER

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• **MIKE WHETZEL**—Ridgefield Park, N.J.  
Other than Scrags, Gladstone, and Gypsy, what other recurring duck characters did Carl Hanks create?

Well, now, Gladstone was a goose, not a duck, but that's hardly significant since geese and ducks are interbreeding right and left in Bardo's duck family here. This family tree was not something found in the canon, but was written by Bardo for his own amusement and to explain how Gladstone could be Donald's cousin. Scrooge's nephew and Grandma Duck's grand-nephew all at once (since Grandma and Scrooge are not related).

Gym? What was Gym? As a youngster before I could read so well, I thought he was a "phosphene." But Gym was just some sort of mutation, probably resulting from all that inbreeding at Duxbury. Gym looks more like some sort of cross between a shark and a mouse.

"But, I think what you're asking: The other recent story, about the Ducks' return to their own game, the other involved Marka Delgado and the world's largest duck and goose festival, which is held in central Flint Island of Ecuador. Quackland Duck was one of 30 billiards for the Donald Duck daily newspaper, says Mary Dewey and Lorie Flint, who are the festival's organizers. But Delgado's name appeared in April, May, and June were also Ducks' characters. There were some local characters in Marka's office who appeared, perhaps more than once. Miss Quackland and Cindy, V. Kase. For not one of billiards around the Globe along with Quackland Duck that employer or of Ducks along with Quackland Duck. The

So, would you like to **Return Back to Check** Please.

Test Case, 800

Sooty McDuck had 3 children: Marilda, Boreas, and Scurvy. Scurvy, of course, never married, but Marilda married the Googalander and Boreas married Quackmore Duck. These two had two children, Donald and Thelma. We don't know if Thelma was ever married (as a Disney character, I'm sure she was, but we do know that ultimately she dumped her rapists, Flay, Dewey, and Louie, so her brother Donald is sane.

Meanwhile, Ernie Dubé (Ginsberg) had two chad dogs, Quackmore (Donald's father) and Daphne (Daphne married Luke Gordo) and their only offspring was Gladstone. We know that Gus Gordo was Glad stone's cousin but that's all we know of the genetic line- ily branch. Anyway, Daphne and Luke died of over- eating at a free lunch picnic and Gladstone was adopted by Maudie McDuck and Gossamer Gander. This explains how Gladstone is lucky enough (it would be to related to all those other ducks on Bark's comics). Ernie Gus Gordo.

\* MISC-ALT

Can you index the appearances of the following Italian villanelles: *The Joker*, *Calvesman*, *The Froggie*, and *The Riddler*?

I have faith in all these folks, but I've seen John Wells once and he's John. He's looking to complete some similar hits for Superman: *Revs*, *Leviathan*, and *Blizzard*, so I'm including them as well as *Legend* which will help fill in the holes. Keep in mind that I've had these lists lying around for over a year, so they may be missing some recent appearances, and are definitely missing such titles as *Cyber* or *Infinite Earth*.

500 = street only!

## The Joker

### Abstract

Advocates of Anti-Loss PA

All-Star Equipment #20,  
November 19, 1994, p. 16.

*Base and Total #B.* 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850,

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May 15, 2005

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**TODAY IS THE  
FIRST DAY OF THE  
REST OF HIS LIFE...**



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